

CANADIAN

KODAK MOVIE NEWS

SUMMER 1968

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Shoot your neighbors for

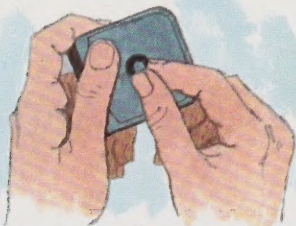
an interesting movie record....pages 8 & 9



LETTERS TO THE EDITOR



Q. I've had great results with my super 8 camera. However, on a recent trip one cartridge wouldn't work. My dealer says I ought to have my camera checked, but since I had no trouble with the other film cartridges I would think I just had a defective cartridge. Right? Mr. W. B.



A. Not necessarily. The number of defective Kodak super 8 cartridges is extremely small. The most frequent failure cause is a camera in need of adjustment. The camera must provide sufficient drive to pull film through the cartridge without causing film to move while it is being exposed. If a camera jams a cartridge occasionally, chances are the camera needs adjusting to make its drive more positive. Once a cartridge has been jammed by such a camera, it will no longer run in any camera.

COMMENT: Like other 8mm filmers, I would sometimes forget whether I was shooting on the first or second half of the film. For some time now I've been using what I consider a good reminder idea. I paste a strip of paper across the side of my camera. When I put in a new roll of film, I draw a vertical line from the top of the paper to the center line. When I flip the film to the second side, I complete the line to the bottom edge of the paper.

Mr. B. S.

Q. I have heard that Kodak is about to discontinue making regular 8mm KODACHROME film. Is this true?

Mrs. R. F.

A. Absolutely not true.

Q. Can one shoot films at one speed and project them at another speed to achieve slow-motion effects?

Mr. R. W.

A. Normal speed for taking and showing personal movies is 18 frames per second. Some projectors will show films at a slower speed than this to give you the slow motion you want. Several KODAK INSTAMATIC Movie Projectors will not only show super 8 or regular 8mm films at flicker-free 6 frames per second but also at super-fast 54 frames per second, as well as the normal 18 frames per second — forward and reverse.

COMMENT: I would like to have you look at some of my 35mm color slides for possible use in the News.

Mr. L. D.

(Editor's note: We don't use 35mm slides for "Good Shots." However, we would be happy to see any 8mm and 16mm KODACHROME II Film clips—see page 7.)

Q. My electric-eye movie camera has a choice of filming speeds. Is the exposure setting automatic at all speeds?

Mr. J. K.

A. We don't know, since you didn't mention the name or model number of your camera. If it is the KODAK INSTAMATIC* M8 Movie Camera, the answer is yes. If not, check your camera manual.

Q. What's the best way to hold the exposed film on the spool after removing it from the camera? Sometimes it tends to unwind.

Mr. J. B. R.

A. Save the paper collar that comes around the film, and replace it after exposing the film. This paper band and film can are necessary for the protection of the film on its way to the processing lab. If you can't find the paper collar, slip a rubber band around the film to hold it. Do **not** use adhesive tape of any type.

COMMENTS: When taking movies of weddings, I have found it to be of great interest to include subjects generally ignored. Show the church bulletin board, with the church in the background. Don't forget the clergyman, the organist, soloist, ushers, and the sexton sweeping up the rice. This helps to round out a complete story of the ceremony.

Mr. J. T. G.

We loaned a Kodak Instamatic M6 movie camera to John Peterson, leader of a group that climbed Mt. McKinley in Alaska. With no previous experience, Mr. Peterson exposed 12 rolls of Kodachrome film with excellent results. It looked great over the air. The camera worked perfectly even in sub-zero weather.

Mr. S. M.

(Editor's note: Cold weather does reduce the power of any battery, and it is important to keep the camera protected and as warm as possible when not actually shooting.)

After our recent trip to Rio de Janeiro, I found I had copiously covered Corcovado, Sugar Loaf, and Copacabana with my movie camera, but didn't have a single frame of "downtown." From my wife's postcard folder I selected some major city buildings and plazas and filmed them. By using dissolves and a bit of zooming, I managed to impart a kind of motion to the sequence. They look great and fill in the gaps of my movie record of Rio de Janeiro.

Mr. L. M.

Save the News

We have an attractive vinyl portfolio for filing your issues of Kodak Movie News. Just send 10 cents in coin to cover cost of handling to: Portfolio, Kodak Movie News, Dept. 6, Canadian Kodak Co., Limited, Toronto 15, Ontario.

KODAK MOVIE NEWS

How to make best use of your zoom lens

A zoom lens is actually several lenses in one and can be a real friend to any movie-maker. You can vary the focal length from wide-angle to telephoto positions, adding variety and interest to your movies. And the ability to zoom in and zoom back provides a certain professional touch. Unfortunately, the temptation is to zoom in and out on every scene, which can spoil an otherwise good film.

Zoom sparingly. Zoom slowly. Never zoom and panoram at the same time.

The real beauty of a zoom lens is that it will also do the same things interchangeable lenses do. You can use it as a telephoto lens or a wide-angle lens, plus the advantage of



being able to preview any scene at all focal lengths to select the exact one or ones you want to use.

Be sure to focus carefully when zooming in on a subject or you're likely to zoom your subject right out of focus. The depth of field (area of sharp focus in front of and behind your subject) is less when your lens is in telephoto position than when it is in normal or wide-angle position.

Framing your subjects



What we're talking about here is shooting each scene or subject from the right distance and from the right viewpoint or angle to get

the best shot. You have to look through the viewfinder to see what the camera "sees," because that is the viewpoint you'll get on film. Are you getting everything "in" that you want? If not, back up or zoom back a bit. Are you getting more "in" than you want? Move in or zoom in closer. Will a few steps to the left or right improve the picture? What you do is mosey about a bit and select the position from which you think your subject looks best—in the camera finder.

What's your angle?

In addition to framing your subjects for best composition, take advantage of different camera angles to add variety to shots of the same subject. Most movie scenes are shot at eye level, yet they needn't be. Sometimes you need to angle your camera downward or upward to get the best background. And for scenes of the young toddler in your family, try shooting from his level part of the time.



VISIT THE KODAK
PAVILION AT
MAN AND HIS WORLD

First reports from Montreal indicate that Man and His World is every bit as exciting and colorful as was predicted. Be sure to stop at the Kodak Pavilion for on-the-spot photo information.

Tips for your



One important difference between backyard shooting and travel filming is pre-planning. You can shoot backyard footage pretty casually. If the weather isn't just right, you can usually wait until another day. Not so with movies of your travels. Learn about the places you plan to visit. If you have a limited amount of vacation time, plan a realistic schedule for the things you want to see—and photograph.

Be sure you have plenty of KODACHROME II Film. Having a few extra rolls along can give you the leeway to make a truly interesting movie record of your vacation.

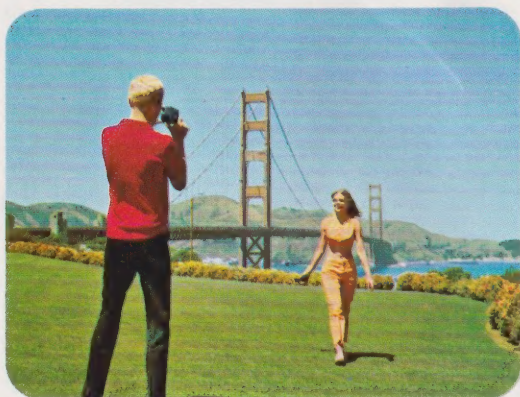


Show the difference

Include shots of the people you meet on vacation. Your movie should remind you of your new acquaintances as well as the new things you saw.

Scenics are great, but . . .

They're even better when you add family members in the foreground. Gives it the personal "we-were-there" touch.



Include Father in your movies

Don't let him do all the shooting. Let your film show how he enjoyed his leisure, too.



Camera checkup

Part of your pre-planning is to make sure your camera is in good working order. If your camera uses batteries, be sure they are fresh.

vacation movies



Frame your subjects

Take advantage of locations that let you frame your subjects naturally. Vary your camera angles and shooting distances.



Don't let rain discourage you

It's been known to rain on vacations. Shoot anyway. You'll be surprised at how good your movie will be.



Invent things for people to do

Your movies will be all the more interesting if your subjects are doing something and not standing and staring at the camera.



Vacations aren't all travel and scenery

Include shots of the family fun and activities. The more personal your movie, the more you will treasure it.



Shoot lots of close-ups

You can't shoot too many of them. Get close-ups of faces, costumes, fishing tackle, hands making pottery, etc.

Great News FOR TEEN-AGERS!



The Kodak Teen-Age Movie Awards gives youngsters not only a chance to win cash prizes for their movie-making efforts but also an opportunity for national and international recognition. National magazines have run stories about contest winners, and winning films have been shown on network TV. The chance for international recognition comes when winning films are selected by CINE (Council on International Nontheatrical Events) for showing at foreign film festivals. Anyone in Canada or U.S. who is 12 years old but not yet 20 as of July 1, 1968, is eligible. For details and entry blanks, write to: Kodak Teen-Age Movie Awards, Canadian Kodak Co., Limited, Toronto 15, Ontario.

1. Richard Rothschild, shown here, and **Dean Lyras** won second prize in the Senior category for their super 8 movie, "Better Life," which contrasts the lives of a well-to-do suburban executive and his artist son.

2. Cal Lewin made a 6-minute sound film with a one-man cast. Includes animated section on Abraham Lincoln. Rated high on all counts to win first prize in Senior category.

3. Michael Natale did an amazingly professional job of puppet animation for a dream sequence in his movie, which won third prize in the Senior category.

4. O'Connell Driscoll won first prize in the Junior category for his visual adaptation of a popular song. Many scenes of people at the beach tied together by expert editing.

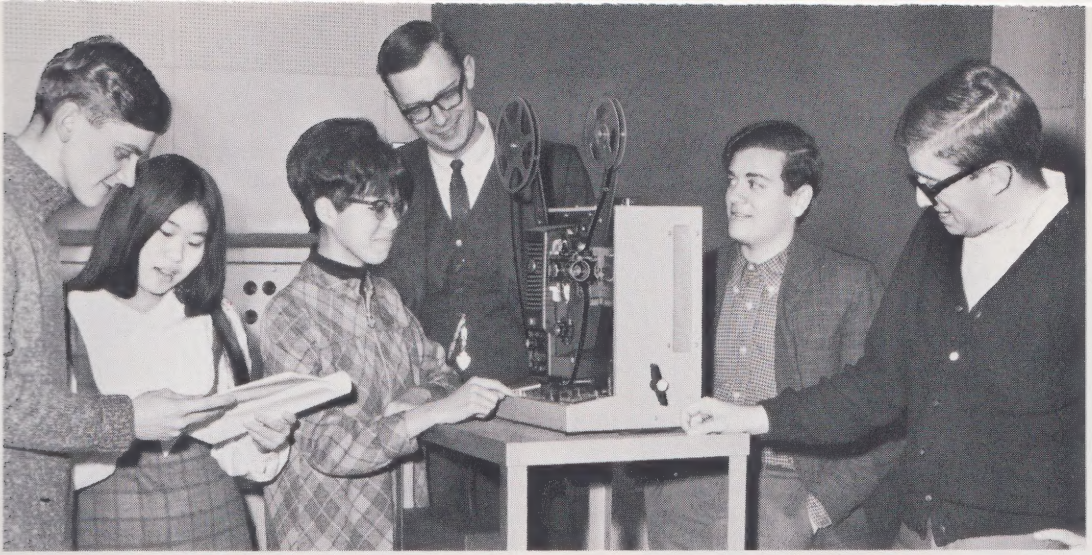
5. Michael Lyon showed a fine sense of design and composition in his psychedelic-type film, third prize winner in the Senior category.

Moving camera vs. moving pictures

Your movie camera is designed to capture motion, but not to provide it. Moving or panning your camera when shooting non-moving subjects, especially when nearby, is going to blur your shot to some degree—depending on how fast you move your camera. Sometimes, but not often, there is a good reason to panoram. To introduce a new movie locale, for example. When you do, panoram slowly and evenly and to the

area of greatest interest—not from it. To make a smooth pan, spread your feet apart and pivot from the waist. Or try a series of individual shots, which will add up to an impressive sequence.

If you want to follow a moving object with your camera, that's fine. You're following the action and your subject will be sharp even though you blur the background. This is all right since you're not primarily inter-



Ambitious group of Toronto students from Harbord Collegiate Institute win special award in 1967 Kodak Teen-Age Movie Awards. From left to right is Victor Popov, Jocelyn Murakami, Julie Lee, Ronald V. Dagilis who advised the students, John Borg and Harold Gold.

The film

"Dear Sir"

*planned and produced
by students of*

Toronto's Harbord Collegiate

is a 24-minute super 8 color
sound film which relates the
story of a high school dropout.

Judges cited "Dear Sir" for being "an ambitious and commendable effort on a sensitive theme" which incorporated the ideas of several students . . . not just one individual.

"Dear Sir" took the students 10 months to produce with filming taking place mostly after school and on weekends.

Students from three other Canadian high schools received honourable mention awards in the movie contest.

Two 17-year-old Downsview, Ontario boys, Ronald Giddings and Alfred Iannarelli won the mention for "A Sampling of Time", a 16mm animated movie. Members of Emery Junior High School's film club received their certificates for a super 8 movie entitled "Adam's Apple". David Belity, a Bathurst Heights student won honourable mention for the movie "A Summer Day".

The films which reached the finals all had artistic qualities showing surprising judgement, thought, planning and execution. The messages in most films were simple and clear cut, and they neatly summed up the subjects dealt with.

ested in the background anyway.

There are two ways you can film a moving subject. One, hold your camera still and shoot as the subject enters the viewfinder from one side and leaves by the other. Shoot from an angle to the path of action, not head-on. The other way to capture the action is to keep your subject pretty much in the middle of the finder and follow the action.

Yes . . . you can have dups made of your movies

Kodak makes color duplicates from super 8, 8mm, and 16mm KODACHROME Film, and your dealer is the man to see for this service. The price for super 8 and 8mm dups is 15 cents a foot. Price for 16mm dups is 23 cents (silent) and 29 cents (sound). Minimum charge is for 50 feet.

*Prices are suggested list and subject
to change without notice.*

Shoot your NEIGHBORS

for an interesting movie record

Personal movies are just that, and certainly most of the footage you shoot is of your own family. However, you can make a most interesting reel just of your neighborhood friends and acquaintances. And you should.

Think of the number of close neighbors you've had over the past years who are no longer in your neighborhood or even in the same city. Maybe it was you who moved. You oftentimes lose touch, and while you may not care to keep up active contact, it's nice to have a movie record of these friends.

Ever find yourself reminiscing about ex-neighbors whose children practically lived in your house and your kids in theirs, and your youngsters ask, "Who are the Carrolls? Did I ever know Bob or Paul or Joan?"

It's fun to be able to project a reel or part of a reel that brings back pleasant memories, and it's also exciting for your youngsters to see their closest friends of many years ago, friends they have forgotten or perhaps were too young at the time to remember.

Neighborhood movies are easy

The easiest time to get "record" shots of your neighbors is in the summer. Most families are outdoors a good deal of the time, working in the yard, washing the car, or relaxing on the patio. It takes very little time or effort to shoot the footage. Start off with a long shot of their house. Then a medium shot of the family doing something or just sitting in the shade. Complete the record with a brief close-up of each family member.

If your neighborhood has a summer party, by all means take your movie camera. It's a great opportunity not only to get shots of everyone, but the fun and action of a party or get-together adds that much more interest to your film. And neighborhood movies make great entertainment at future gatherings.

You don't need a script to shoot a movie like this, but you should know what events are scheduled so you can be prepared to get a record of each one. Try to include everyone

in at least one group shot, and take as many close-ups as possible. It's better to have an extra roll or two of film on hand, which can always be used later, than to run out of film right in the middle of the parade or three-legged race. Exposure instructions for non-automatic cameras are packed with each roll of KODACHROME II Film.

And if your



Start off with scenes of the advance preparations, such as bike decorating.



Races and games provide plenty of action. Be prepared to get a record of each one.

It's easy to get "record" shots of neighbors now, when they're outdoors a lot.



neighborhood has a summer party...shoot it



You'll certainly film the parade. Also include shots of the marchers lining up.



Informal close-up shots add interest. Get as many of them as you can.



Don't overlook the neighborhood chefs slaving over a hot charcoal grill.



Follow up with shots of the youngsters intent on their hot dogs and hamburgers.

Remember when women were scared of movie cameras?

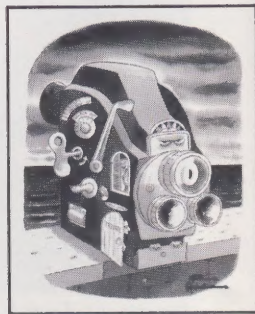


Kodak

These advertisements appear through the summer in such magazines as *Life*, *The Saturday Evening Post*, *New Yorker*, and *Better Homes & Gardens*, to tell readers about the palm-size KODAK INSTAMATIC Movie Cameras.



You used to have to thread movie film, shoot some, flip it, rethread it and hide in the shade a lot.



Remember when movie cameras were big, expensive, and mysterious?

Six leading cartoonists help tell the story—"Kodak has changed all that."

Kodak has changed all that.



We made it palm-size.

Women just naturally shy away from anything that smacks of complicated machinery. So we made a brand-new kind of movie camera that's about as uncomplicated as you can get.



It loads instantly.

For one thing, it loads instantly. Instead of all that threading and flipping and rethreading, there's a super 8 film

cartridge. You just slip it into the camera, click the camera shut and you're ready to shoot.

There's no winding. Battery power drives film through the camera.

Then there's the matter of size. These cameras fit in the palm of the hand. A woman's hand, at that.

We're coming to the biggest change of all, and that's what you see on your screen. New super 8 movies that are much brighter and much sharper than regular 8mm.

The Kodak Instamatic M12 movie camera is less than \$40. In an outfit, with Kodachrome film, wrist strap and batteries, less than \$48.



We have other models, too, at other prices. And since super 8 movies call for a super 8 projector, Kodak offers you a wide choice there, too. Drop in at your Kodak dealer's. We think you'll like what you see.

A word to the wives: Now that there's nothing to be scared of, take color movies of the kids. Snapshots are fine and so are slides, but there's really nothing like movies for capturing the kids as they really are—in perpetual motion.

Prices subject to change without notice.

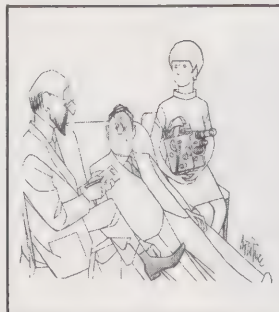
Kodak Instamatic movie cameras.
From less than \$40.



Time was a really good movie camera would set you back a week's pay.



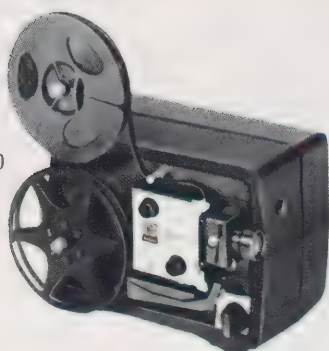
In the good old days a man never had to worry about his wife borrowing his movie camera.



Only yesterday, any man who gave his wife a movie camera was considered unusual.

Choose the movie projector that's right for you!

M50



There's no one "best" projector. One person wants features that would not be of particular interest to the next person. We have a complete lineup for every need. Some show both super 8 and 8mm films. Some have multiple projection speeds—slow-motion, normal, and fast-motion . . . forward and reverse, plus "still." All have automatic threading. Check here to see which one best suits your needs.

KODAK INSTAMATIC M50 Movie Projector

For super 8 only. Budget-priced but doesn't skimp on performance. Threads film automatically onto the take-up reel. Sprocketless projection handles film gently. Forward projection, rapid rewind. Has 200-foot reel capacity, f/1.5 lens. Less than \$81; with carry case, less than \$91. **Projector Model M65** accepts both super 8 and regular 8mm films. Self cased. Less than \$132. (Not shown.)

M67



KODAK INSTAMATIC M67 Movie Projector

Stylish new model for showing both super 8 and 8mm films. Fully automatic threading. Long uninterrupted showings (400-foot reels). Plus the added enjoyment of showing your movies in reverse as well as forward projection. "Stills," too. Sprocketless projection. "Wood-grain" vinyl panels. Choice of lenses. From less than \$166. **Projector Model M68** has similar fine features for showing super 8 films only. From less than \$132. (Not shown.)

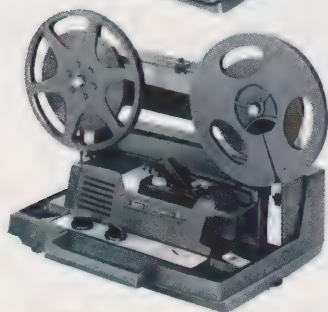
M85



KODAK INSTAMATIC M85 Movie Projector

New, low silhouette design. Flip-top cover swings up, positioning spindles for loading 400-foot reels. Fully automatic threading for super 8 and 8mm films. Beautiful, bright screenings; forward and reverse, plus "still" projection. Choice of lenses. From less than \$200.

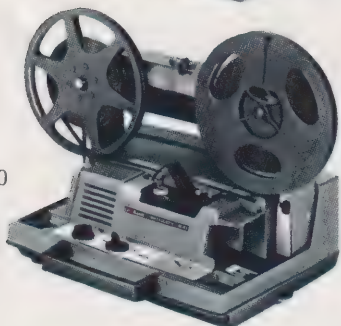
M70



KODAK INSTAMATIC M70 Movie Projector

Our lowest-priced multi-speed projector. For super 8 only. Show your movies at slow-motion (6 frames per second), normal (18 fps), or super-fast (54 fps) speeds—forward and reverse. "Stills," too! Automatic threading onto 400-foot reel. Choice of lenses. From less than \$202.

M80



KODAK INSTAMATIC M80 Movie Projector

Multi-speed projection plus the advantage of showing either super 8 or 8mm films. Automatic threading onto 400-foot reel. From less than \$253. **Projector Model M95** has all the features of the M80 plus the brightest optical system of any multi-speed projector, and room-light receptacle. Uses low-voltage quartz halogen lamp that lasts longer—stays bright its full life span. From less than \$276. (Not shown.)

Prices are suggested list and subject to change without notice.

For those who also shoot color slides...

*Here's the newest pleasure
of jamproof projection*

Instant Auto-Focus



KODAK CAROUSEL 850 PROJECTOR

You simply focus the first slide. Then sit back and enjoy the show—clear, sharp pictures, slide after slide. If a slide needs focus adjustment, the "850" does it automatically—and so quickly you need a sharp eye to detect the action.

The KODAK CAROUSEL Projector has the round rotating tray that sits on top. It's the best setup for jamproof slide shows. As the tray turns, gravity takes over—gently lowers each slide into place for perfect projection.

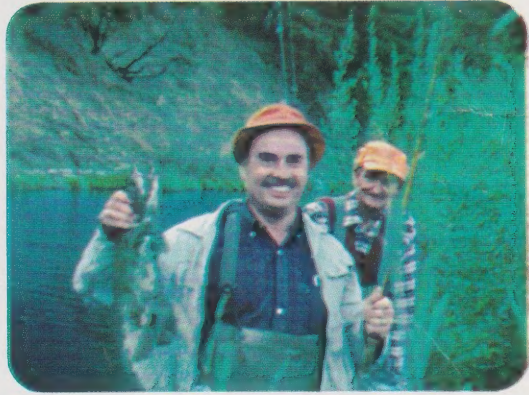
There's no pushing or pulling . . . and never a jam session. Each spillproof tray holds 80 slides—a whole show—and gives you instant access to any of them.

There are three ways to run your show. By remote-control cord or by push buttons on the projector . . . forward or reverse. Or automatically, at 5-, 8-, or 15-second intervals. Choice of lenses, including zoom. From less than \$216. Other CAROUSEL Projectors from less than \$109.

Prices are suggested list and subject to change without notice.

Good Shots

8mm • super 8 • 16mm



1. **James Mackuliak** — A super 8 camera, helmet mounted, was used to get this shot of the two skydivers. Exposed at 32 frames per second. Automatic exposure.
2. **E. C. Gillott** — This shot of Lillooet Lake is from his 8mm film, "Prospecting and Mining in British Columbia." Wide-angle view with good composition. $f/11$.
3. **Blaine Albert** — A telephoto lens and a lot of patience was needed to get this close-up of the desert bighorn sheep. $f/11$ lens setting. 16mm.

4. **Walter Cherek** — Mr. and Mrs. Cherek were honeymooning in Florida when he took this 8mm shot of the flamingo at the Miami Zoo. Lens was set at $f/11-16$.
5. **Mrs. Guy Houk** — Fish were few and far between on their trip to Trinity River, hence the big smile for this beauty. Super 8 camera with electric-eye control.
6. **J. Donald Sutherland** — Available light in his living room provided the necessary illumination for some wonderful unposed footage. Wide-angle lens set at $f/4$. 16mm.

Just about every movie fan has a "good shot"—one he's especially proud of and would like others to see. Send it in—8mm, super 8 or 16mm KODACHROME II Film clips! Close-ups and scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Five 16mm, nine super 8 or 8mm frames are enough—a fraction of a second's screen action! Address "Good Shots," KODAK MOVIE NEWS, Canadian Kodak Co., Limited, Toronto 15, Ontario.



7



10



8



11



9



12

7. **Charles A. Natalie** — Frozen fruit was used to lure the bird into range. Camera was located in a blind, and the telephoto lens set at $f/4$. 8mm.

8. **Norman Grumbling, Jr.** — The striking color of the water lily made it stand out against the dark background. The camera lens was set at $f/11$. 16mm.

9. **Grey T. Larison** — The camera was held near the ground and aimed upwards for this tiger lily shot with a blue sky background. $f/8$. 8mm.

10. **H. Mack Owens** — The zoom lens was set at the telephoto position for this study of the cardinal. The tree trunk frames the scene nicely. 8mm.

11. **Robert W. Grossman** — Mr. Grossman had models galore to shoot when invited to a party given by a local hairdresser to show his current hairstyles. Super 8.

12. **Matthew Wachadlo**—By holding his camera steady and following the horse down the final stretch, Mr. Wachadlo came up with this good action shot. $f/11$. 8mm.

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When changing your address, be sure to send us your name and address as shown above, as well as your new address.

Kodak Ektachrome II Movie Film

now available in super 8 and regular 8



Both super 8 and regular 8 movie makers can now shoot with Kodak's newest movie film. With KODAK EKTACHROME II, you get the same dependable quality that's built into all Kodak films.

You get true-to-life color, just as you saw it in your viewfinder. Vivid blues, rich reds, and the soft texture of delicate shades. And, you get fine detail for sharper movies.

KODAK EKTACHROME II movie film is available wherever you see the familiar yellow Kodak box. Try a roll soon.

- Speed ASA 25
- True-to-life color
- Processing widely available
- Fine detail for sharp movies

Note: Like 35mm KODAK EKTACHROME-X film, the new KODAK EKTACHROME II movie film is **not** processed by Kodak. Laboratories located across Canada will process this film for you.

Prices subject to change without notice.